

BOSTON CONSERVATORY OF MUSIC

CATALOG

1925-1926

250 Huntington Avenue
BOSTON, MASSACHUSETTS

CALENDAR FOR 1925-1926

First Session, September 14, 1925 through January 30, 1926

Second Session, February 1, 1926 through June 19, 1926

Summer Session

June 21, 1926 through September 11, 1926

CALENDAR FOR 1926-1927

First Session, September 13, 1926 through January 29, 1927

Second Session, January 31, 1927 through June 18, 1927

Summer Session

June 20, 1927 through September 10, 1927

BOSTON CONSERVATORY
OF MUSIC
(INCORPORATED)

CATALOG
Seventh Year
1925-1926

250 Huntington Avenue
BOSTON, MASSACHUSETTS



FACULTY

In alphabetical order

(*Member of the Boston Symphony Orchestra)

AGIDE JACCHIA, Director

CONDUCTING: *Agide Jacchia*

COMPOSITION and ORCHESTRATION: *Agide Jacchia, Otto G. T. Straub.*

COUNTERPOINT, FUGUE, HARMONY, THEORY: *Otto G. T. Straub.*

SOLFEGGIO: *Irma Seydel.*

BEL CANTO: *Jessie P. Drew, Ester Ferrabini, Rodolfo Fornari,
Samuel R. Gaines, Arturo Vita.*

PIANOFORTE: *Clementine Miller, Cyrus Ullian, George C. Vieh.*

ORGAN: *Merton B. Frye, *Albert W. Snow.*

HARP: *Wilhelmina van den Berg.*

FLUTE and PICCOLO: **Augustus Battles.*

OBOE and ENGLISH HORN: **Louis Speyer.*

CLARINET: *John S. Leavitt.*

BASSOON: **Abdon Laus.*

SAXOPHONE: **Abdon Laus, John S. Leavitt.*

HORN: **Max Hess.*

CORNET and TRUMPET: **Kurt Schmeisser, William H. Taunton.*

TROMBONE and TUBA: **Eugene Adam.*

PERCUSSION: **Carl F. Ludwig.*

VIOLIN: *Armando Leuci, Frederick L. Mahn, Irma Seydel.*

VIOLA: *Armando Leuci, Frederick L. Mahn.*

VIOLONCELLO: *Rudolf Nagel.*

CONTRABASS: **Theodor Seydel.*

HARMONIC and FORMAL ANALYSIS : *Otto G. T. Straub.*

HISTORY OF MUSIC : *John N. Burk.*

BAND TRAINING : *William H. Taunton.*

DRAMATIC ART : *Ester Ferrabini, William C. Mason.*

BALLET TRAINING : *Maria Paporello.*

LANGUAGES : French, *Eugene Adam*; Italian, *Anna M. Bottero*;
German, *Margaret Münsterberg.*

FREE CLASSES

PIANOFORTE TECHNIQUE

VIOLIN TECHNIQUE

STRINGED INSTRUMENT ENSEMBLE

ORCHESTRAL TRAINING

CHORAL TRAINING

HISTORY OF MUSIC

ASSISTANT INSTRUCTORS, graduates of courses in the Conservatory, are available for lessons at lower rates than those listed under the various departments.

ADMISSION

The BOSTON CONSERVATORY OF MUSIC opens its school year on the second Monday of September, with two regular Sessions of twenty weeks each, followed by a Summer Session of twelve weeks. There are no specific requirements for admission nor any formalities of entrance, so that a student may enroll at any time, though in class subjects it is obviously advisable to register for the first meeting.

An initial Registration fee of \$2 is charged to all students.

INSTRUCTION

Instruction in Composition, Bel Canto, and all Instrumental Courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. Supplementary instruction in these subjects is given *free of charge* by classes in Pianoforte and Violin Technique, Stringed Instrument Ensemble, Choral and Orchestral Training. In other subjects both individual and class instruction is offered.

REGULAR and SPECIAL STUDENTS

Students are classified as *Regular* or *Special*.

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular*, a student must take, in addition to lessons in his principal subject, all the complementary requirements of his course, in proper sequence. Any change in the course of a *Regular* student during the school year may be made only upon the approval of the Director. One who has previously studied any complementary subject of a course may receive full credit upon passing the examination in accordance with the regulations. (See "Examinations," page 6.)

A *Special* student, not being an aspirant for a diploma, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly lessons.

SUMMER SESSION

The Summer Session offers an opportunity for students to continue their studies uninterruptedly through the year, or for others who wish to obtain instruction during the summer months.

EVENING INSTRUCTION

Evening Lessons with the regular Faculty members and assistants are available throughout the entire year.

REGULATIONS

TUITION

All tuition charges must be paid in advance at the *beginning* of each term of ten weeks. Students who enter during a term must pay for the unexpired balance of that term and for the full term following.

Lessons lost by absence must be paid for and will be made up by the instructor, provided that notice is received in the Office *twenty-four hours previous to the appointment*. In case of prolonged absence, due to illness or other emergency, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the Session.

Students are required to make up lessons lost by an instructor's absence, provided the student is notified in advance, or to accept a substitute instructor for the lesson.

A student who is late for a lesson is entitled only to the balance of the appointment time.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session to *Regular* students for the purpose of classifying them in *all* their subjects; *Special* students are examined only in Theoretical subjects. No one is eligible for *free* Annual Examination in any subject in which he has not been enrolled for the entire previous Session. In the History of Music the Annual Examination is given *free*

only to those who have attended at least twelve lectures of the series.

A student who fails to qualify for or to pass an Annual Examination is given an opportunity in September to take a Reparatory Examination, for which a written application must be filed in the Office before September first.

Semi-annual Examinations are given primarily for those who, through extraordinary ability and diligence, have covered the work of an entire Grade in the First Session.

Students who are in arrears in any payments due the Conservatory are not admitted to examinations.

Special students enrolled for private instruction in Vocal or Instrumental Courses are given informal examinations by their respective instructors at the end of the regular School Year.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma Examinations must be filed in the Office and a Diploma fee of ten dollars paid not later than May fifteenth. The admission of a student to the Diploma Examination in his principal subject is conditional upon his satisfactory completion of all the complementary requirements of his course. The Diploma fee will be refunded in case of failure to pass any of the examinations.

A Diploma with "Honors" is awarded to a student whose mark is 100% for the examination in his principal subject.

Certificates are given *free* to all students of the Conservatory for the completion of the courses in Solfeggio, Theory, Harmony, and the History of Music.

Anyone may take Diploma Examinations in all the required subjects of a course in conformity with the Regulations, upon the advance payment of ten dollars for the examination in each subject not completed at the Conservatory.

PRIZES

Regulations for Prizes on page 32.

COURSES OF STUDY

(The curricula outlined in the courses are on the basis of two lessons per week in Principal Subjects. Theoretical Classes meet either once or twice a week according to the subject.)

CONDUCTING

AGIDE JACCHIA

Orchestra Conducting

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; the knowledge of one wind and one stringed instrument.

Chorus Conducting

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; second Grade of Organ.

Tuition : \$50 for 10 lessons.

COMPOSITION and ORCHESTRATION

AGIDE JACCHIA

OTTO G. T. STRAUB

The completion of the courses in Solfeggio, Harmony, and Harmonic and Formal Analysis is prerequisite for admission to this course.

Grade I

Small forms of Composition; Canon, Inventions, and Fugues in Free Counterpoint.
Choral Prelude; Motet.

Grade II

Chamber Music ; Concerto ; Sonata ; Symphony.
Orchestration.

Complementary requirements for a Diploma : Completion of the third Grade of Pianoforte, second Grade of Organ, second Grade of Violin or Violoncello, and the History of Music ; also the playing of Percussion instruments and conducting of the Orchestral Training Class.

Tuition : \$50 for 10 lessons.

COUNTERPOINT, FUGUE, HARMONY, THEORY

OTTO G. T. STRAUB

COUNTERPOINT and FUGUE

The completion of the courses in Harmony and Harmonic and Formal Analysis is prerequisite for admission to this course.

Grade I

Two, three, and four-part Counterpoint in all species ;
Imitations ; Choral Preludes.
Small compositions on given themes.

Grade II

Canon ; Double Counterpoint ; two, three, and four-part Fugues.

Tuition : \$50 for 10 lessons.

HARMONIC and FORMAL ANALYSIS

Phrasing (Motif, Phrase, Sentence, Period) ; Lied-forms ;
Prelude ; Etude ; Suite and Dance Forms ; Marches ;
Variations.

Large Forms (Scherzo, Rondo, Sonata, Overture, Concerto, Symphony, Symphonic Poem).

Songs and Vocal Forms ; Contrapuntal Forms.

Tuition : \$15 for 10 weeks.

HARMONY

The completion of the course in Theory is prerequisite for admission to this course.

Grade I

Intervals; Triads and their Inversions; Seventh and Ninth Chords and their Inversions; Rules of part-writing (connection, preparation, and resolution of intervals and chords); Cadences and Sequences; Rule of the Octave.

Grade II

Suspension; Appoggiatura; Retardation; Changing Tones; Passing Tones; Anticipation; Organ Point; Modulations; Chromatics; Enharmonics.

Exercises in four parts for pianoforte, stringed quartet, and voices, in their respective clefs.

Tuition	{	Elementary Course (Private)	\$20 for 10 lessons.
		“ “ (Class)	\$10 for 10 weeks.
	{	Advanced Course (Private)	\$30 for 10 lessons.
		“ “ (Class)	\$15 for 10 weeks.

THEORY (Rudiments of Music)

This course is required of all *Regular* Students.

Notation; Metre and Rhythm; Scales; Intervals; Ornaments; Musical Terminology; Elementary Acoustics.

Tuition	{	Private :	\$20 for 10 lessons.
		Class :	\$10 for 10 weeks.

SOLFEGGIO (Rhythmical Articulation and Ear-Training)

IRMA SEYDEL

This course is required of all *Regular* students.

Grade I

Bona Method: Parts I and II in Treble and Bass Clefs, in slow tempo.

Boston Conservatory of Music Ear-Training Book: Part I.

Grade II

Bona Method: Parts I and II in Treble and Bass Clefs in indicated tempi; Part III in Treble, Bass, Tenor, and Contralto Clefs, in slow tempo.

Boston Conservatory of Music Ear-training Book: Part II.

Grade III

Bona Method in all seven clefs in indicated tempi. Sight reading.

Boston Conservatory of Music Ear-training Book: Part III.

Tuition	{	Grades I and II (Private)	\$20 for 10 lessons.
		“ “ “ “ (Class)	\$10 for 10 weeks.
	{	Grade III (Private)	\$30 for 10 lessons.
		“ “ (Class)	\$15 for 10 weeks.

HISTORY OF MUSIC (Lectures)

JOHN N. BURK

(Press representative of the Boston Symphony Orchestra)

A general survey of the development of the art of music in its varying forms and phases, describing the lives and characteristics of the most important composers, the aesthetic points of view and historical backgrounds of the successive epochs. Representative works played to illustrate the lectures.

Tuition	{	The course is <i>free</i> for all students enrolled in the Conservatory; for others the tuition is
		\$25 for the series of fifteen lectures.

BEL CANTO

ESTER FERRABINI

ARTURO VITA

JESSIE P. DREW

SAMUEL R. GAINES

RODOLFO A. FORNARI

Grade I

The fundamentals of singing; Breathing; Diction.

Boston Conservatory of Music 36 Vocalises compulsory for all students.

Panofka: A B C. Garcia: The Art of Singing.

Vocalises by Sieber; Concone; Marzo (Book I); Vaccai.

Songs in the original language or in English.

Grade II

Boston Conservatory of Music 36 Vocalises continued.
Advanced Vocalises by Concone ; Marzö.
Studies for Velocity, Trill, and Embellishments by
Lütgen.

Grade III

Coaching : Operas of the old and modern repertoire in
the original language or in English ; Oratorio ; Classic
Songs.

A Candidate for a Diploma must present at the Final
Examination three arias in the original French, German,
and Italian languages respectively and a group of
English songs.

*Complementary requirements for a Diploma as a Vocal
Instructor : Completion of the courses in Solfeggio, Theory,
Harmony, the third Grade of Pianoforte, Dramatic Expression,
History of Music, a knowledge of the English, French, German,
and Italian languages, and regular attendance in the Choral
Training Class.*

*Complementary requirements for a Diploma as Vocal
Soloist (granted only to those with exceptionally good voices) :
Completion of the courses in Solfeggio and Theory, the second
Grade of Pianoforte, Dramatic Expression, History of Music, a
knowledge of the English, French, German, and Italian lan-
guages, regular attendance in the Choral Training Class, and
participation in Recitals and at any rehearsal of the Orchestral
Training Class, when requested by the Director.*

Tuition	{	\$20 for 10 lessons	}	according to grade and instructor.
		\$30 " 10 "		
		\$50 " 10 "		

PIANOFORTE

GEORGE C. VIEH

CLEMENTINE MILLER

CYRUS ULLIAN

(STEINWAY PIANOFORTE)

A class in Technique is *free* to all students enrolled in
the Pianoforte course.

All *Regular* students of the fourth, fifth, and sixth Grades
are required to do assigned accompanying for Advanced
students of other courses.

Elementary Course

Grade I

Five finger exercises and elements of scale playing.
Schmitt: Preparatory Exercises; Beyer: Elementary Book.

Easy classical pieces for two hands and for four hands.

Grade II

All major and minor scales and arpeggios in slow tempo.
Stasny: Finger Training; Hanon: The Virtuoso Pianist; Koehler: Op. 50.

Sonatinas by Clementi; Kuhlau; and Schytte.

Pieces by Mozart; Beethoven; and Modern Composers.

Four-hand pieces.

Sight Reading.

Memorizing of two pieces studied in Grade I.

Intermediate Course

Grade III

Scales and arpeggios in parallel and contrary motion.

Stasny: Finger Training (continued). Kullak: Octave School (Book I). Czerny: Op. 636; Berens: Op. 61.

Easy Sonatas by Haydn; Mozart; Beethoven.

Bach: Two-part Inventions.

Classical and modern pieces.

Four-hand pieces.

Sight Reading.

Memorizing of three pieces studied in Grade II and one of Grade III.

Grade IV

Scales and arpeggios in double octaves in parallel and contrary motion.

Kullak: Octave School (Books I and II). Czerny: Op. 299 and Op. 740; Cramer-Bulow: Selected Studies.

Bach: Three-part Inventions, Partitas, Suites. The easier Sonatas and Rondos by Haydn; Mozart; Beethoven; and the easier Preludes and Nocturnes by Chopin.

Four-hand pieces.

Sight Reading.

Memorizing of three pieces studied in Grade III and two of Grade IV.

Classes for four-hand playing, open to students of the first four Grades. Instructor: Miss Miller. Tuition: \$10 for 10 weeks.

Advanced Course

Grade V

Scales in thirds and sixths. Arpeggios of triads and seventh chords combined with their inversions.

Tausig: Daily Exercises (Book I). Kullak: Octave School. Clementi-Tausig: Gradus ad Parnassum.

Studies by Moszkowski; Sternberg; MacDowell; Chopin; Liszt.

One composition from each of the following groups: (1) Early Classics; (2) Bach; (3) Mozart, Haydn, Beethoven; (4) Weber, Mendelssohn, Schubert; (5) Schumann, Brahms; (6) Chopin; (7) Liszt; (8) Contemporary Composers.

A Concerto with orchestra accompaniment.

Memorizing of four of the above compositions.

Grade VI

Scales in double thirds. Tausig: Daily Exercises (Books II and III).

Six Preludes and Fugues from Books I and II of the Well-tempered Clavichord and an extensive composition by J. S. Bach.

A Ballade, a Scherzo, and a dance by Chopin; a Rhapsody by Liszt; a composition by a contemporary composer; a Concerto.

A Candidate for a Diploma must play at the Final Examination:

Eight compositions from memory, selected from a complete repertoire to be presented for approval one month previous to the examination.

One composition prepared in two hours.

One composition *a prima vista*.

Complementary requirements for Diploma as an instructor : Completion of the courses in Solfeggio, Theory, Harmony (unfigured bass in four parts and four clefs), Harmonic and Formal Analysis, History of Music, and participation in Recitals, when requested by the Director.

Additional complementary requirements for a Diploma as a Soloist : Florid Counterpoint in four parts, Orchestration of a Pianoforte composition, and playing of Pianoforte and Percussion instruments in the Orchestral Training Class.

Tuition	{	Elementary course :	\$20	for	10	lessons.
		Intermediate	"	\$30	"	10
		Advanced	"	\$50	"	10

For Henry F. Miller & Sons Co. Lyric Grand Pianoforte Prize see page 32.

ORGAN

*ALBERT W. SNOW

MERTON B. FRYE

(*Member of the Boston Symphony Orchestra)

Grade I

Pedal study. Legato touch. Registration. Hymn and trio playing.

Grade II

Interpretation of various styles from the lesser works of Bach to modern composers, with special attention to phrasing and registration. Staccato touch.

Grade III

Continued study of Bach. Formation of repertory from such masters of organ composition as César Franck, Widor, etc. Choir accompaniment.

Grade IV

Bossi: Concerto Op. 100.

Recital playing, and study of modern composers, particularly of the French school.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, Counterpoint and Fugue, the History of Music, and participation in Recitals, when requested by the Director.

Tuition	{	Elementary course :	\$20	for	10	lessons.
		Advanced	"	\$40	"	10

HARP

WILHELMINA VAN DEN BERG

Grade I

Bochsa : Exercises and Studies.
Snoer : Method (First Part). Scales.
Hasselmans : Three Little Pieces.

Grade II

Snoer : Arpeggio Studies.
Naderman : Sonatinas.
Godefroid : Fantaisie.
Oberthür : Serenade.
Hasselmans : Berceuse.

Grade III

Studies by Bochsa : Naderman.
Parish-Alvars : Divertissement.
Godefroid : Mélancolie.

Grade IV

Studies by Schuëcker, Heller-Hasselmans ; Bochsa.
Oberthür : Impromptu ; Meditation.
Zabel : Élégie Fantastique.

Grade V

Studies by Bovio ; Labarre ; Dizi.
Orchestral Works ; Solos ; Concertos with Orchestra.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition : \$50 for 10 lessons.

FLUTE and PICCOLO

AUGUSTUS BATTLES

(Member of the Boston Symphony Orchestra)

Grade I

Tone production ; sustained sounds ; single tonguing.
Scales ; Arpeggios.
Altes : Method (First Part).

Grade II

Passages in thirds, sixths, octaves ; chromatic scales ;
double tonguing.
Altes : Method (Second Part).
Exercises by Berbiguiez ; Anderson.

Grade III

Altes : Method (Third Part). Triple tonguing.
Exercises by Anderson ; Tulou.
Sonatas by Handel ; Bach ; Marcello.

Grade IV

Virtuosity exercises by Anderson ; Boeleur ; Soussman.
Concertos by Mozart ; Pieces by Demersseman-
Lindpainter.
Solos by Tulou.

Grade V

Sonatas ; Suites ; Concertos ; Modern Compositions.
Study of orchestral works.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in recitals, when requested by the Director.

Tuition { Elementary course : \$20 for 10 lessons.
 { Advanced " : \$30 " 10 "

OBOE and ENGLISH HORN

LOUIS SPEYER

(Member of the Boston Symphony Orchestra)

Grade I

Explanation of the Oboe and its reeds.

Scales. Barrett: Method (First Part).

Grade II

Barrett: Method (Second Part). Sellner: Method (First Part).

Exercises and Scales.

Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).

Solos by Colin ; Verroust.

Duets.

Grade IV

Explanation and study of the English Horn.

Methods for Oboe by Hugo ; Ferling.

Grade V

Gillet: Method.

Mozart: Quartet ; Beethoven: Trio ; Handel: Concerto and Sonata ; Bach: Sonata.

Selected solos from orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: \$20 for 10 lessons,
 { Advanced course: \$30 " 10 "

CLARINET and BASS CLARINET

JOHN S. LEAVITT

Grade I

Tone study. Breathing. Klosé: Method (Book I).
Elementary scales.

Grade II

All Scales. Klosé: Method (Book II).
Mueller: Etudes; Kroepsch: Books I and II;
Bärmann: Book I.

Grade III

Bärmann; Advanced Daily Studies.
Etudes by Kroepsch; Mueller.
Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.
Spohr: Concertos; Weber: Concertini; Cavallini:
Caprices.
Selected solos by Debussy; Pennequinn.
Duos for two clarinets.
Quintets by Mozart; Kroepsch (Books III and IV).

Grade V

Concertos by Mozart; Weber; Spohr.
Brahms: Sonatas and Quintets.
Debussy: Rhapsody.
Concert passages from Symphonies.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: \$20 for 10 lessons.
 { Advanced " \$30 " 10 "

BASSOON

ABDON LAUS

(Member of the Boston Symphony Orchestra)

Grade I

Sustained sounds and scales.

Laus : Method (First and Second Parts).

All scales and arpeggios.

Pares : Technical Exercises.

Reed making.

Grade II

Laus : Method (Third Part) ; 50 exercises.

Methods by Jancourt ; Bourdeau. Blume (Book I).

Weber : Romanza Appassionata ; Bourdeau : First Solo.

Grade III

Laus : Method (Fourth Part).

Blume : 36 Studies (Book II).

Wiechendorff : Chromatic Variations ; Concertos by
Busser ; David ; Bourdeau : Second Solo ; Mozart :
Larghetto ; Vabaron : Melodies.

Grade IV

Etudes by Gavinies ; Espagnet ; Gambaro ; Milde.

Bourgault-Ducoudray : Solo ; Mozart : Concerto ; René :
Solo de Concert ; Hassler : Concerto in C minor ; Cols :
Concertstück.

*Complementary requirements for a Diploma : Completion
of the courses in Solfeggio, Theory, Harmony, the second grade
of Pianoforte, the History of Music, two years' regular attend-
ance in the Orchestral Training Class, and participation in
Recitals, when requested by the Director.*

Tuition	{	Elementary course :	\$20	for	10	lessons.
		Advanced	"	\$30	"	10

SAXOPHONE

ABDON LAUS

JOHN S. LEAVITT

Grade I

Pares : Saxophone Method ; Mayeur : Saxophone Method (Part I).

de Ville : Major and Minor Scales.

Easy pieces by various composers.

Grade II

Ben Vereecken : Complete Chromatic Scale ; Mayeur : Saxophone Method (Part II).

de Ville : 20 Operatic Melodies for Study of Phrasing. Pieces by Bachman ; Balfe ; Nicolao ; Lefebvre ; Hauser ; Raff.

Grade III

Kaphey-de Ville : 27 Exercises and 15 Cadenzas ; Kappey : 11 Progressive Saxophone Studies ; Lazarus : 8 Fantasias.

Pieces by Abt ; Chopin ; de Ville ; Donizetti ; Hartmann ; Verdi ; Schroen.

Tuition : \$20 for 10 lessons.

HORN

MAX HESS

(Member of the Boston Symphony Orchestra)

Grade I

Grand Theoretical and Practical School for Horn.

Franz : Method (Vol. I) ; Schantl : (Vol. I) ; Kopprasch : 60 Etudes (First Part).

Grade II

Kopprasch : 60 Etudes (Second Part) ; Schantl : (Vol. III). 120 Melodic Pieces for Interpretation, preparatory to Solo Playing.

Grade III

Etudes by Prée ; Belloli.

Ranieri : 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay , Gugel. 10 Concert Etudes by Franz. Brahms : Trio ; Beethoven : Sonata.

Concertos by Mozart ; Weber ; R. Straus ; Saint-Saëns. Solos from orchestral works are studied in Grades III and IV.

Transposition is taught in every grade.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, second grade of Piano-forte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition : \$30 for 10 lessons.

CORNET and TRUMPET

*KURT SCHMEISSER

WILLIAM H. TAUNTON

(*Member of the Boston Symphony Orchestra)

Grade I

Tone production ; Use and control of tongue ; Cultivating muscles of lips ; Method of breathing.

Structural Studies and Scales.

Clarke : Elementary Studies ; Arban : Method (First Section).

Grade II

All forms of single tonguing ; Chromatic scales and studies ; Extending compass ; Slurring and simple phrasing ; Arpeggios.

Clarke : Original Studies ; Arban : Intermediate Studies : World : Method (Vol. I).

Grade III

Double and triple tonguing ; Tonguing as applied to Trumpet ; Advanced Phrasing.

Clarke : Technical Studies ; World : Method (Vol. II). Selected Solos.

Grade IV

Completing Compass; Style and Expression; Endurance; Solo playing.

Clarke: Characteristic Studies; Arban: Artistic Studies and Solos; St. Jacome: Advanced Studies; World: Method (Vol. III.)

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course: \$20 for 10 lessons.
 { Advanced " \$30 " 10 "

TROMBONE and TUBA

*EUGENE ADAM

WILLIAM H. TAUNTON

(*Member of the Boston Symphony Orchestra)

Grade I

Sustained sounds and scales.

Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.

Duets by Bleger; Vobaron; Labyo; Clodomir; Dieppo; Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.

Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected Solos.

Beethoven: Grand Aria Symphonique; Trios by Mozart; Haydn; Quartets by Adam; Meyerbeer.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, Second Grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition { Elementary course : \$20 for 10 lessons.
 { Advanced “ \$30 “ 10 “

PERCUSSION

CARL F. LUDWIG

(Member of the Boston Symphony Orchestra)

Side-Drum; Bass-Drum; Cymbals; Tam-tam; Tam-
bourine; Triangle; Castanets.
Bells; Xylophone; Timpani.

Tuition : \$20 for 10 lessons.

VIOLIN

IRMA SEYDEL

FREDERICK L. MAHN

ARMANDO LEUCI

Elementary Course

Grade I

Sitt : Studies (Book I) ; Lighton : Tunes and Technique
(Parts 1 and 2) ; Laoureux : Books I and II.
Seven Major Scales and Arpeggios, in first position.

Grade II

Studies by Sitt (Book II) ; Mazas ; Dont. Lighton :
First Steps in Shifting.
Koehler : Etudes ; Sevcik : Op. 7 (Part 2) ; Schradieck :
Scales and Arpeggios ; Laoureux : Book II(Supplement) ;
Cranz : Scales.
Students' Concertos by Seitz ; Accolay ; Jansa ; Mul-
dermans. Dancla : Op. 187.
All Major Scales and Arpeggios through two octaves.
Three Minor Scales and Arpeggios through two octaves.

Intermediate Course

Grade III

Kreutzer : Studies ; Laoureux : Book IV ; Sevcik : Op. 8, 9, and 2 ; Schradieck : Scales and Arpeggios.

Concertos by Rode ; Viotti. de Bériot : Air Varié.

Selected Solos.

All Major Scales and Arpeggios through three octaves.

All Minor Scales and Arpeggios through two octaves.

Grade IV

Fiorillo : Studies ; Sevcik : Op. 8, 9, and 2 continued, and 1.

Concertos by de Bériot ; Viotti ; Mozart.

Selected Solos.

All Minor Scales and Arpeggios through three octaves.

A class in Technique, meeting weekly, is *free* to all students upon reaching Grade III. Instructor, Miss Seydel.

Advanced Course

Grade V

Rode : Studies ; Sevcik : Op. 1 and 2 continued.

Concertos by Bach ; Spohr ; Bruch.

Selected Solos.

All Scales in octaves through one or two octaves.

Grade VI

Paganini : Studies ; Sevcik : Op. 1 and 2 concluded.

Concertos by Beethoven ; Brahms ; Ernst ; Mendelssohn ;

Paganini ; Vieuxtemps ; Wieniawski ; Saint-Saëns.

Bach : Solo Sonatas.

Selected Solos.

A Candidate for a Diploma must play at the Final Examination one Sonata, one Concerto, and one composition *a prima vista*.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second Grade of Pianoforte, History of Music,

two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition	{	\$20 for 10 lessons	}	according to Grade and instructor.
		\$30 " 10 "		
		\$40 " 10 "		
		\$50 " 10 "		

For Clark Powers Violin Prize see page 32.

VIOLA

FREDERICK L. MAHN

ARMANDO LEUCI

Grade I

Position ; Tone production.

Major and minor scales.

Bruni : Tenor Method.

Grade II

Studies in the first and second positions, from works of Campagnoli, Mazas, Corelli, Kreutzer.

Grade III

Studies in all the positions.

All major and minor scales and arpeggios.

Grade IV

Campagnoli : 41 Caprices.

Krenz : Op. 5.

Solos from orchestral works.

Grade V

Kreutzer : 40 Studies.

Krenz : 10 Petits Morceaux Op. 122.

Vieuxtemps : Élégie Op. 30.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition	{	Elementary course :	\$20 for 10 lessons.
		Advanced " "	\$30 " 10 "

VIOLONCELLO

RUDOLF NAGEL

Grade I

Werner : Violoncello School ; Art of Bowing, Op. 43.
Lee : Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

Grade II

Lee : Studies for beginners (Second and Third Parts).
Merk : Op. 11.
Dotzauer : Op. 54.
Easy Solos.

Grade III

Grützmacher : Op. 38 ; Lee : Op. 31 ; Duport : 21 Studies.
Dotzauer : Op. 120 and 158.
Sorvais : Fantasia Op. 13.
Goltermann : Third and Fourth Concertos.

Grade IV

Dotzauer : 24 Daily Studies Op. 155, Part 4.
Schultz : Classics (Two Volumes).
Concertos by Goltermann ; Lalo ; Saint-Saëns.

Grade V

Boellmann : Concert Variations.
Sonatas by Bach ; Locatelli ; Valentini ; Correlli ;
Bosperins ; Grieg ; Strauss ; Beethoven ; Saint-Saëns.
Concertos by Dvořák ; Volkmann ; Schumann.

A Candidate for a Diploma must play at the Final Examination one Concerto, one Sonata, and one composition *a prima vista*.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, Harmonic and Formal Analysis, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition	{	Elementary course :	\$20	for	10	lessons.	
		Intermediate	"	\$30	"	10	"
		Advanced	"	\$40	"	10	"

CONTRABASS

THEODOR SEYDEL

(Member of the Boston Symphony Orchestra)

Grade I

Tone production and bowings on the open strings.

Progressive studies.

Finger exercises.

Diatonic and Chromatic Scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.

Scales and Broken Triads within the fifth position.

Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl; Finger and Bowing Exercises (Advanced).

Scales and Broken Triads within three octaves. Double-Stops.

Studies by Simandl; Schwabe; Wolf; Gregora.

Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann;

Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.

Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.

Pieces by Laska; Bach; Schumann; Bottesini; Goldermann; Mendelssohn; Handel; Aubrecht; Trautach.

Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double-Stops of all kinds; Harmonics.

Studies by Simandl; Kreutzer; Hause.

Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.

Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, two years' regular attendance in the Orchestral Training Class, and participation in Recitals, when requested by the Director.

Tuition : \$30 for 10 lessons.

ENSEMBLE CLASS FOR STRINGED INSTRUMENTS

IRMA SEYDEL

An Ensemble Class for Stringed Instruments is *free* for Conservatory students of Violin, Viola, Violoncello, and Contrabass. For others the tuition is \$15 for 10 weeks.

ORCHESTRAL TRAINING CLASS

AGIDE JACCHIA

Selected compositions by classic and modern masters.

This course is *free* for Conservatory students upon reaching the grade specified under the Complementary requirements of their respective courses. For others the tuition is \$40 for 30 rehearsals.

CHORAL TRAINING CLASS

This course is compulsory for all *Regular* students of Bel Canto and is open to others upon invitation from the Director. There is *no charge* for tuition.

BAND TRAINING CLASS

WILLIAM H. TAUNTON

Standard Overtures.

Operatic Selections; Intermezzi, Waltzes, Marches, and Miscellaneous Compositions.

Tuition : \$5 for 10 rehearsals.

DRAMATIC ART

ESTER FERRABINI

WILLIAM C. MASON

Preparation for Public Speaking and all branches of
Stage Work; Make-up; Costuming; Pageantry.

Dramatic and Theatrical History.

Tuition { Private: \$20 for 10 lessons.
 { Class: \$10 " 10 weeks.

Class for the Dramatic Study of Grand Operas.

Tuition: \$15 for 10 weeks.

BALLET TRAINING

MARIA PAPORELLO

Classes for Grand Opera exclusively. Private lessons.

Tuition { Private: \$30 for 10 lessons.
 { Class: \$15 for 10 weeks.

DEPARTMENT OF LANGUAGES

EUGENE ADAM, *French*

ANNA M. BOTTERO, *Italian*

MARGARET MÜNSTERBERG, *German*

Authoritative orthoepy by native instructors. Interpretation of Librettos of Operas. Thorough grammatical study, if desired.

Tuition { Private: \$20 for 10 lessons.
 { Class: \$10 " 10 weeks.

GENERAL INFORMATION

It is the aim of the Boston Conservatory of Music to serve the interest of all its students, and to give them the benefit of personal advice and friendly assistance wherever possible.

RESIDENCE

Young women are advised to communicate directly with any of the following dormitories for girls, where board and room are obtainable at rates ranging from \$6.50 to \$20 per week.

(1) The Franklin Square House, 11 E. Newton St.

(2) The Students' House, 96 The Fenway
(especially for girls under 20).

(3) The Students' Union, 81 St. Stephen St.

The Registrar also has a list of carefully selected private homes where men or women may find suitable accommodations.

Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

Students under twenty-one years old may secure, at the railroad stations in Massachusetts, applications for "Pupils' Tickets," which, when signed by the Director of the Conservatory, entitle the holder to special rates.

LIBRARY

The Students' Library contains reference books on musical subjects, together with valuable works on voice, pianoforte, and orchestral instruments.

Students also have the privilege of drawing books from the Boston Public Library.

MUSIC and OTHER SUPPLIES

Vocal and instrumental music, note-books, and other supplies are kept on sale for the convenience of instructors and students.

PRACTICE PRIVILEGES

Opportunities for free practice are accorded *Regular* students, so far as accommodations permit. An exception is

necessarily made in the case of Organ practice, for which there is a charge of twenty-five cents per hour.

SCHOLARSHIPS

Scholarships for free instruction are awarded to students of the Conservatory who have shown evidence of exceptional ability and application, and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided it is evident that they are availing themselves to the full measure of their advantages. It is assumed that students who accept scholarship assistance will complete their courses at the Conservatory.

Two scholarships, each for one year's full tuition, are offered to any close relative (brother, sister, son, or daughter) of a member of the Boston Conservatory (Gamma) Chapter of the Kappa Gamma Psi Fraternity.

PRIZES

The following prize offers are open to students of the Conservatory, enrolled for the entire School Year 1925-1926.

Through the generosity of the Henry F. Miller & Sons Piano Co., one of their beautiful-toned Lyric Grand Pianos (value \$1,350) will be awarded in the spring of 1926 to the *Regular* student of the Pianoforte course who is adjudged the winner in a public contest to be held in May. The pieces to be presented for the competition will be announced in January. Three eminent musicians, in no way affiliated with either the Henry F. Miller Co. or the Conservatory, will act as judges.

Mr. Clark Powers, the renowned Violin-maker, has offered one of his celebrated "Equipoise" violins as a prize to be competed for by students of the Violin course for the year 1925-1926. The award will be determined by a public contest in the spring, to be presided over by three impartial judges. The Violin, made on the "Equipoise" principle, which has been proclaimed "the acme of scientific art in violin-making," will be of specially selected wood and valued at \$500. It will be placed on exhibition in the Conservatory at the opening of the Fall Session.

RECITALS and CONCERTS

At frequent intervals during the regular school year, Recitals are given by students representing the various departments, or by members of the Faculty.

Through the courtesy of the Management of the Symphony Hall Pops, Monday, May 18, was assigned as the Sixth Annual Boston Conservatory of Music Night. Mr. Jacchia, the Conductor of the Pop Concerts, arranged a program of special interest to students of the Conservatory.

On Thursday evening, December 11, 1924, the Conservatory presented Miss Catherine Carver, of the Class of 1925, sixteen-year old Pianist, in her Boston debut at Jordan Hall.

At the public Students' Recitals, to which parents and friends were invited, the following programs were given:

MONDAY, NOVEMBER 17, 1924, AT 8 P. M.]

Papillons	Schumann
LILLIAN HIRSH - Grade VI - Mr. Ebell	
Do Not Go, My Love	Hageman
ISABEL GEDDES - Grade II - Mme. Ferrabini	
CONCERTO No. 4 in Re Major	Seitz
JOHN MCMANUS - Grade III - Mr. Fabrizio	
Fast Friends	Re Henry
Dramatic Art - MISS KING	
Laura Latimer - Marion Miner	
Mabel Hamilton - Evelyn Kaulbeck	
Dance of the Gnats	Schytte
HENRIETTA WEINER - Grade II - Miss Miller	
I Hear a Thrush at Eve	Cadman
CANDIDA REGO - Grade I - Mr. Fornari	
INTERMEZZO from " <i>Cavalleria Rusticana</i> "	Mascagni
Stringed Instrument Ensemble - MISS SEYDEL	
Alexander Bavicchi	John McManus
Frank DiCiaccio	Mabel Norris
Harold Doyle	Carl Peterson
Max Gaebel	Forrest Powers
	Raynold Robillard
	Dominick Saraceno
	William Welch
	Harriet Williams

Pianoforte Accompaniment - THERESA FAZIOLI

(a) ETUDE Op. 25, No. 2	Chopin
(b) Dance of the Gnomes	Liszt
GERTRUDE ALBINSKY - Grade VI - Mr. Ebell	
Musetta's Waltz <i>from "La Bohème"</i>	Puccini
BARBARA SMITH - Grade III - Mme. Ferrabini	
Allegro Appassionato	Saint-Saëns
FORREST POWERS - Grade IV - Mr. Nagel	
BALLADE in Sol minor	Chopin
CATHERINE CARVER - Grade VI - Mr. Ebell	
La mamma morta . . . <i>from "Andrea Chenier"</i> . . .	Giordano
IRIDE PILLA - Post-Graduate - Mme. Ferrabini	
To the Betrothed	Ferrari
Girls' Chorus - MR. GAINES	
(Pianoforte Solo - CATHERINE CARVER)	
LILLIAN HIRSH } Accompanists	
JOSEPH OROSZ }	

Steinway Pianoforte

SUNDAY, DECEMBER 14, 1924, AT 3.30 P. M.

CHILDREN'S RECITAL

(No one over 13 years old)

PIANOFORTE AND VIOLIN DEPARTMENTS

Elfin Dance	Grieg
REBECCA MALKIN - Grade III - Mr. Ullian	
White Roses, No. 1	Oesten
CAESAR FAZIOLI - Grade I - Miss Miller	
Fantasia, Nearer, My God, to Thee	Saenger
EDITH CAMPBELL - Grade I - Mr. Leuci	
White Roses, No. 6	Oesten
JUNE TOY - Grade I - Miss Miller	
Tarantella	Scharwenka
HENRIETTA WEINER - Grade II - Miss Miller	
Invention, No. 8	Bach
ELSA JACCHIA - Grade III - Miss Miller	

Lullaby, Sandman Time	Wecker
JOHN DREW - Grade I - Mr. Leuci	
Forest Brook	Gurlitt
KATHLEEN GLINES - Grade I - Miss Miller	
(a) To a Water Lily }	MacDowell
(b) Scotch Poem }	
HELEN WALLACE - Grade IV - Mr. Ullian	
Waltz, Thistle-Down	Wecker
MORRIS POOCKATCH - Grade I - Mr. Leuci	
White Roses, No. 5	Oesten
MARGARET ADAMS - Grade II - Miss Miller	
Sonata in Re Major	Haydn
REBECCA EDELSTEIN - Grade III - Mr. Ullian	
Evening Thoughts	Wecker
FRANCES GALVIN - Grade I - Mr. Leuci	
Rondo Capriccioso	Mendelssohn
PAULINE BUNSHAFT - Grade V - Mr. Ullian	

MONDAY, MARCH 16, 1925, AT 8.15 P. M.

SONATA in Re Major	Haydn
JULIUS HANDEL - Grade III - Mr. Ullian	
SONG, "Voga, Voga, Gondolier"	Clarke
MARY HURLEY - Grade I - Mr. Gaines	
BERCEUSE <i>from "Jocelyn"</i>	Godard
RAYNOLD ROBILLARD - Grade III - Miss Seydel	
ETUDE FANTASTIQUE	Friml
THERESA FAZIOLI - Grade IV - Miss Miller	
ARIA, <i>Convien partir . . from "La Figlia del Reggimento"</i>	Donizetti
MABEL NORRIS - Grade III - Mrs. Drew	
MINUET	Beethoven
HARRIET WILLIAMS - Grade III - Mr. Leuci	
SONG, <i>Sento nel cor</i>	Scarlatti
MCGILL ROBERTSON - Grade II - Mr. Fornari	

AIR VARIÉ No. 5	Dancla
SHIRLEY NEEDLE - Grade IV - Miss Seydel	
BALLATELLA, <i>from "Pagliacci"</i>	Leoncavallo
EVELYN KAULBECK - Grade III - Mme. Ferrabini	
RONDO BRILLANTE	Weber
FRANK DELISLE - Grade V - Miss Miller	
ARIA, <i>Mi chiamano, Mimi from "La Bohème"</i>	Puccini
FLORENCE WARWICK - Grade II - Mme. Ferrabini	
TEMPO DI MINUETTO	Pugnani-Kreisler
CARL PETERSON - Grade III - Mr. Leuci	
ARIA, <i>Stride la vampa from "Il Trovatore"</i>	Verdi
ROSALIA LEVY - Grade II - Mrs. Drew	
WILL O' THE WISP	MacDowell
EVA ERNEST - Grade III - Mr. Ullian	
ARIA, <i>Deh, vieni non tardar . . from "Le Nozze di Figaro"</i>	Mozart
LEONORA WOOD - Grade III - Mme. Ferrabini	
ROMANCE <i>from "Concerto"</i>	Wieniawski
JOHN MCMANUS - Grade V - Miss Seydel	
ARIA AND DUET <i>from "Madama Butterfly"</i>	Puccini
BARBARA SMITH - Grade III	} Mme. Ferrabini
ISABEL GEDDES - Grade II	
RONDO CAPRICCIOSO	Mendelssohn
JOSEPH OROSZ - Grade V - Mr. Ullian	
ROMANZA ANDALUSA	Sarasate
HAROLD DOYLE - Grade VI - Miss Seydel	
ALLEGRO <i>from "Second Symphony"</i>	Mozart
Stringed Instrument Ensemble - Miss Seydel	
(a) Chorus of the Druids	Sacchini
(b) A Message	Tchaikowsky
Girls' Chorus - Mr. Gaines	
CATHERINE CARVER	} Accompanists
JOSEPH OROSZ	

TUESDAY, APRIL 14, 1925, AT 8.15 P. M.

DRAMATIC ART DEPARTMENT

RECITAL BY

EVELYN KAULBECK

assisted by

MARION MINER and MARY HURLEY, Readers

MABEL NORRIS, Soprano

CATHERINE CARVER, Pianist

PROGRAM

EVENING HARMONIES Liszt

MISS CARVER

A STORY: "Snakes, the Soldier" Mary M. Parker

MISS KAULBECK

MONOLOGUE:

"A Pleasant Half Hour on the Beach" Marjorie B. Cooke

MISS KAULBECK

I AM THY HARP Woodman

MISS NORRIS

DRAMATIC READING: "The River of Stars" Alfred Noyes

MISS KAULBECK

SONG OF THE OPEN La Forge

MISS NORRIS

ROMEO AND JULIET, Act II, Scene V (Capulet's Orchard) Shakespeare

Nurse . . . MISS KAULBECK

Juliet . . . MISS MINER

DIALECT POEM: "When Melindy Sings" Paul Dunbar

MISS KAULBECK

LIEBESLEID Kreisler-Rachmaninoff

MISS CARVER

MUSICAL READING: "The Three Maids of Lee" Weatherly

THE MISSES MINER, HURLEY, AND KAULBECK

LECTURES GIVEN IN THE HISTORY OF MUSIC

1924-1925

1. The Music of the Ancients. The Music of the Mediaeval and Renaissance Periods.
2. John Sebastian Bach.
3. George Frederick Handel.
4. The Early Development of the Opera, including the Reforms of Gluck and Mozart.
5. Growth of the Symphony and Quartet ; Mozart and Haydn.
6. Ludwig van Beethoven, the Artist. His Place in the History of Music.
7. Beethoven, the Individual.
8. The "Storm and Stress" Composers—Weber, Schubert, Schumann, Mendelssohn.
9. Richard Wagner's Revolution in Music.
10. Wagner's Career.
11. The Pioneers of the Symphonic Poem — Berlioz and Liszt.
12. Brahms and Chopin.
13. Recent Musical Developments in Italy and Germany.
14. Franck, Debussy, and Living French Composers.
15. The Growth of the Russian School.

PIECES REHEARSED in the ORCHESTRAL TRAINING CLASS

1924-1925

- BEETHOVEN . . . Symphony No. 1
 “ “ “ 3
 “ Overture, “Egmont”
 “ “ “Coriolan”
 “ “ “Leonore No. 3”
- BERLIOZ Hungarian March
- BIZET Suite, “L’Arlésienne No. 2”
 “ Overture to “Patrie”
- BOITO Romanza from “Mefistofele”
 (JOSEPH ANTONELLI . . Tenor)
- CHOPIN Nocturnes: *Op. 9, No. 1*; *Op. 37, No. 1*;
Op. 48, No. 1
- CONFREY Three Little Oddities
- GOUNOD Cortége from “The Queen of Sheba”
- HADLEY Angelus from “Third Symphony”
- HAYDN Symphony No. 2
- JACCHIA Tarantelle
 “ Camellia Gavotte
- MENDELSSOHN . . Meeresstille und Glückliche Fahrt
 “ Songs without Words No. 23
- NICOLAI Overture to “The Merry Wives of Windsor”
- OFFENBACH . . . Overture to “Orpheus”
- PUCCINI Two arias from “Manon Lescaut”
 (JOSEPH ANTONELLI . . Tenor)
- ROSSINI Overture to “La Gazza Ladra”
 “ “ “L’Italiana in Algieri”
- SAENGER Suite of Four Poetic Album Leaves
- SKILTON Two Indian Dances
- STRAUSS Waltz, “On the Beautiful Blue Danube”
- SUPPÉ Overture to “Poet and Peasant”
 “ “ “Light Cavalry”
- VERDI Aria, “La donna è mobile”
 from “Rigoletto”
 (JOSEPH ANTONELLI . . Tenor)
- WAGNER March and Chorus from “Tannhäuser”

PIECES REHEARSED in the ENSEMBLE CLASS

1924-1925

- BACH Chorals
 " Double Concerto
BOCCHERINI . . . Minuet
MASCAGNI Intermezzo from "*Cavalleria Rusticana* "
MENDELSSOHN . . Song without Words No. 28
 " Andante
MOZART Symphony in Sol Minor : *Allegro-Minuetto*
 " Romanza
PORPORA Sinfonia da Camera in Re Major
-

PIECES REHEARSED in the CHORAL TRAINING CLASS

1924-1925

- BRAHMS The Little Dustman
 " Lullaby
DONAUDY Freschi Luoghi, Prati Aulenti
FERRARI To the Betrothed
GRIEG In the Boat
MOZART Hymn to the Sun
PERGOLESİ Nina
ROTOI Fiore che Langue
RUBINSTEIN . . . Dew in Spring
SACCHINI Chorus of the Druids from "*Evelina* "
R. STRAUSS . . . Serenade
TCHAIKOWSKY . . A Message
WAGNER Dreams
WEBER To-night

MEMBERS OF THE ORCHESTRAL TRAINING CLASS

1924-1925

VIOLINS

H. Doyle (Concertmaster)

H. Williams

B. O'Connor

S. Needle

J. McManus

J. Duane

C. Peterson

W. Welch

L. Whitaker

R. Robillard

W. Rideout

F. DiCiaccio

M. Rosenthal

J. Pistorio

J. Rosato

H. Feinberg

B. Davidson

J. Dobbins

W. Cunningham

VIOLAS

B. Harris

L. Richmond

I. Gigilman

VIOLONCELLOS

F. Powers

A. Bavicchi

M. Gaebel

H. Williams

CONTRABASSES

W. Aitken

J. Lamson

C. Parry

L. Barba

D. Saraceno

PIANOFORTE

F. DeLisle

A. Johnson

FLUTE

J. Bohn

CLARINET

G. Moore

G. Geyer

A. Merolla

S. Robinson

SAXOPHONES

E. West

M. Maloney

BASSOON

R. McLeod

HORN

D. Marshall

TRUMPETS

E. Bigham

J. Budina

A. DeLucia

P. Knight

M. Mitchell

R. Nardella

TROMBONES

H. Caron

E. Collins

C. Schultz

TIMPANI

L. Cipullo

R. Leith

PERCUSSION

C. Carver

F. Finkelstein

A. Giannelli

E. Gallant

K. Harrington

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